

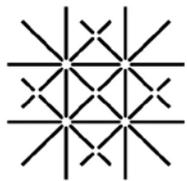


ANNUAL TRINATIONAL EUCOR ENGLISH MASTER AND PHD CONFERENCE

April 6-7th, 2018

Albert-Ludwigs-Universität Freiburg

A COOPERATION OF:



**Universität
Basel**



ITINERARY

Friday April 6 th	9.00	Check-In: Caritas Freiburg (Wintererstr. 17-19, 79104 Freiburg)		
	10.00	Welcome and Coffee Break		
	10.30 – 12.00	<i>Panel 1: Women's Storytelling</i> (Group Room) Zahia Kebir (MH) Katharina King (FR) Carole Martin (BS)	<i>Panel 2: Protest and Activism</i> (Large Room) Julia Ruff (FR) Abdelkrim Megrous (MH) Rezika Saci (MH)	
	12.00 – 13.30	Lunch Break		
	13.30 – 15.00	<i>Panel 3: Linguistics</i> (Group Room) Fatlum Sadiku (FR) Kyla McConnell (FR) Garance Revet (SB)	<i>Panel 4: Art</i> (Large Room) Lucile Jacques (SB) Silvia Riccardi (FR) Inès Et-Tatoui (SB)	
	15.00 – 16.00	Coffee Break		
	16.00 – 17.30	<i>Panel 5: Afropolitics</i> (Group Room) Ferial Maoui (MH) Tina Bieri (BS) Julia Rensing (FR)	<i>Panel 6: Britishness</i> (Large Room) Valentin Risser (SB) Stefan Bongers (BS) Sophie Avosti (BS)	
	17.30 – 18.00	Break		
	18.00	Conference Dinner (Caritas Freiburg)		
Saturday April 7 th	9.30 – 10.30	Petit Déjeuner and Coffee (KG I, University of Freiburg, room: 1098)		
	10.30 – 12.00	<i>Panel 7: Pullman</i> (KG I, room: 1034) Sybille Doucet (SB) Beth Symon (SB)	<i>Panel 8: Poetry</i> (KG I, room: 1023) David Saab (MH) Chloé Balandier (SB) Zahia Kandeh Kar (MH)	<i>Panel 9: Cross-Generational Conflicts</i> (KG I, room: 1021) Nadir Guermah (MH) Chloé Bour-Land (SB) Fatljume Halili (BS)
	12.00 – 13.30	Lunch Break (Mensa Uni Freiburg; coffee in 1098)		
	13.30 - 15.00	<i>Panel 10: Networks</i> (KG I, room: 1034) Corin Kraft (BS) Sergey Vedernikov (FR)	<i>Panel 11: Women</i> (KG I, room: 1023) Lucy-Anne Katgély (SB) Ida Schober (FR) Laura Melcher (FR)	<i>Panel 12: The Novel</i> (KG I, room: 1021) David Hoare (SB) Anouk Aerni (BS) Sonia Arab (MS)
	15.00 – 15.30	Coffee Break (room 1098)		
	15.30 – 16.30	Keynote Address: (room 1098) Ibrahim Marazka: "Heterotopias – Places for the Practice of Freedom."		
	16.30	Closing Statements		

Program

FRIDAY, 10.30 AM – 12.00 PM:

PANEL 1: WOMEN'S STORYTELLING (GROUP ROOM)

ZAHIA KEBIR (MULHOUSE): "Storytelling in Zora Neale Hurston's *Their Eyes Were Watching God*: the case of Nanny and Janie."

Katharina King (Freiburg): "Oral History and the New Deal."

CAROLE MARTIN (BASEL): "Without borders, without a home of her own, a resident everywhere and nowhere": A Transnational Social Field Perspective on Jhumpa Lahiri's *The Namesake* (2003)."

PANEL 2: PROTEST AND ACTIVISM (LARGE ROOM)

JULIA RUFF (FREIBURG): "Protesting through Heritage Performance: Storytelling in Novels of the Native American Renaissance."

ABDELKRIM MEGROUS (MULHOUSE): "The Role of Protest Songs in Building the American Counterculture."

REZIKA SACI (MULHOUSE): "Poetry and Political Activism in *The Dutchman* by Amiri Baraka and *Citizen: an American Lyric* by Claudia Rankine."

FRIDAY, 13.30 PM – 15.00 PM

PANEL 3: LINGUISTICS (GROUP ROOM)

FATLUM SADIKU (FREIBURG): "Corpus-Shmopus: A Corpus Analysis of *Shm-Reduplication*."

KYLA MCCONNELL (FREIBURG): "Frequency, collocation measures, and task effects in predictive processing."

GARANCE REVET (STRASBOURG): "Compliments and Compliment Responses: A Sociolinguistic Study."

PANEL 4: ART (LARGE ROOM)

LUCILE JACQUES (STRASBOURG): "Reason and Emotion in Marianne North's 'Botanical' Art."

SILVIA RICCARDI (FREIBURG): "Experiencing *The Nightmare*: The Inland Dimension in Henry Fuseli's Oneiric Painting."

INÈS ET-TAOUI (STRASBOURG): “Jesuit and emblematic traditions: the *Hieroglyphikes of the Life of Man*, by Francis Quarles, as a form of meditative art? – Sensory images as signs of spiritual truth.”

FRIDAY, 16.00 -17.30 PM

PANEL 5: AFROPOLITICS (GROUP ROOM)

FERIAL MAOUI (MULHHOUSE): “Marcus Garvey: A complex figure of Black History...”

TINA BIERI (BASEL): “Afropolitans at the Margins in Chimamanda Ngozi Adichie’s *Americanah*.”

JULIA RENSING (FREIBURG): “Namibia – Germany: A Post-Colonial Heterotopia? Narratives and Negotiations of Colonial Legacies in Namibia and Germany.”

PANEL 6: BRITISHNESS (LARGE ROOM)

VALENTIN RISSER (STRASBOURG): “New discourse markers: the case of *kind of thing* and *sort of thing* in British English.”

STEFAN BONGERS (BASEL): “From Non-places to Mythomotors: Discourses of Britain and Europe.”

SOPHIE AVOSTI (BASEL): “Stephen Fry’s Cultural Mission for the BBC’s Listener: From the Critique of Consumer Capitalism to the Celebration of Englishness.”

SATURDAY, 10.30 AM – 12.00 PM

PANEL 7: PULLMAN (ROOM 1034)

SYBILLE DOUCET (STRASBOURG): "Membranes Made of *Dark Materials*: History as Connective Tissue Between Fiction and Reality in Philip Pullman's Trilogy."

BETH SYMON (STRASBOURG): "Gender Mapping: Male Mentors and Fantasized Femininity. Approaches to Gender, Genre and Ideology in Philip Pullman's *His Dark Materials*."

PANEL 8: POETRY (ROOM 1023)

DAVID SAAB (MULHOUSE): "Kajlil Gibran and the 'Right Way': Representations of Stylistic Analysis."

CHLOÉ BALANDIER (STRASBOURG): "A Positive *Waste Land*? Encountering the Other in Delmore Schwartz's City Poems and 'Seurat's Sundry Afternoon Along the Seine.'"

ZAHIA KANDEH KAR (MULHOUSE): "Fixation with Childhood vs. Liberation with Childhood: From Need to Desire in Wordsworth's Poems."

PANEL 9: CROSS-GENERATIONAL CONFLICTS (ROOM 1021)

NADIR GUERMAH (MULHOUSE): "Cross-generational Conflict in Maxine Hong Kingston's *China Men* and *The Woman Warrior*."

CHLOÉ BOUR-LANG (STRASBOURG): "Ushered into Liminal Territories: Realities Redefined with Neil Gaiman's Juvenile Guides in *The Ocean at the End of the Lane*."

FATLJUME HALILI (BASEL): "Shedding Light on Gaslighting: Psychological Abuse in the Memoir *An Abbreviated Life*."

SATURDAY, 13.30 – 15.00 PM

PANEL 10: NETWORKS (ROOM 1034)

CORIN KRAFT (BASEL): "The Internet of Things in the Humanities."

SERGEY VEDERNIKOV (FREIBURG): "When disaster strikes – on the role of church in relief efforts."

PANEL 11: WOMEN (ROOM 1023)

LUCY-ANNE KATGÉLY (STRASBOURG): “Conjuring Up Camilla’s Vision? Oneiric Experience and Women’s Voices in *Julia de Vienne* (by a lady, 1811) and *Tales of Fancy* (Sarah Harriet Burney, 1816 – 1820).”

IDA SCHOBER (FREIBURG): “In Space, No One Can Hear You Scream”: Silenced Women in *Alien* (1979) and *Avatar* (2009).”

LAURA MELCHER (FREIBURG): “Women in Victorian Fiction – Charlotte Brontë’s *Jane Eyre* and George Gissing’s *The Odd Women* as a Subversion of the Angel in the House Ideal.”

PANEL 12: THE NOVEL (ROOM 1021)

DAVID HOARE (STRASBOURG): “Joyce the Forger: Universal Change and the Inauthentic.”

ANOUK AERNI (BASEL): “A Farewell to Anthropocentrism: An Ecocritical Reading of American Postbellum Novels from 1850 – 1970.”

SONIA ARAB (MULHOUSE): “Protagonists’ Ideologies and Narrative Discourses in Ralph Ellison’s *The Invisible Man* (1952).”

Presenters and Topics (Alphabetically Listed by Last Name)

ANOUK AERNI (BASEL): “A FAREWELL TO ANTHROPOCENTRISM: AN ECOCRITICAL READING OF AMERICAN POSTBELLUM NOVELS FROM 1850 – 1970.”

In the age of the Anthropocene the inseparability of nature and humanity has become undeniable. Ecocriticism focuses on and emphasizes the relationship between nature and humanity in literary works. Building on the ecocritical reading of Ernest Hemingway's *A Farewell to Arms* in my MA thesis, I aim to extend the insights gained from the analysis of Hemingway's novel to a broader spectrum of American postbellum prose in my PhD project. In times of war and postwar disillusionment the relationship between nature and humanity is especially strained and the memento mori that can be traced throughout these novels functions not only as a constant reminder of our impermanence but also of our embeddedness in nature. Therefore, the goal is to seek out consistencies throughout the different literary periods and styles, and to test the assumption that, in addition to *A Farewell To Arms*, postwar novels such as Stephen Crane's *The Red Badge of Courage* and Kurt Vonnegut's *Slaughterhouse-Five* serve as an ideal breeding ground for a reconsideration of the human-nature relationship because the latter is an essential part of the disillusionment and alienation that are distinctive for any postbellum period.

BIO:

Anouk Aerni completed her MA in Literary Studies at the University of Basel in 2017 and is now working on her PhD project under the supervision of Prof. Dr. Philipp Schweighauser. Having lived in the United States and maintaining a strong connection through family ties, her main research interest in American literature, especially Gothic, modernist, and postmodernist writers, is grounded in her general interest in American history and culture.

SONIA ARAB (MULHOUSE): “PROTAGONISTS’ IDEOLOGIES AND NARRATIVE DISCOURSES IN RALPH ELLISON’S *THE INVISIBLE MAN* (1952).”

The novel is a literary genre in which themes and ideas are evoked by means of the social discourses of its characters. Bakhtin proposes that the different ways and forms of speaking in a novel are never neutral. They are “always already” linked to ideologies. Thus, texts are not monologic ideological works highlighting one worldview, but systematically heteroglot and presenting multiple ideologies and multiple dynamic voices interacting with one another. They establish their particular reality or even compete against one another for dominance. Along with Bakhtin, Foucault describes the spread of knowledge through discourse as “a form of power that circulates in the social field and can attach to strategies of domination as well as those of resistance.” Discourse can dominate and even define a global view, or offer a “counter discourse” produced to contest and resist hegemonic practices and power relations exerted within the social sphere in question.

Using Bakhtin and Foucault's theories on literature and language, I will look at the dialogization of different narrative discourses in *Invisible Man* and discuss how the protagonist's existential discourse forms a “counter-discourse” that resists the Brotherhood's Marxist discourse and practice, or how Norton's philanthropic discourse maintains and perpetuates power relations with both the protagonist and Trueblood. Thus, the approaches

in my discussion will be social and psychological, as they strive to trace three particular discourses in Ellison's novel, Philanthropic, Marxist, and Existentialist.

BIO:

Sonia Arab obtained her B.A in English Language Sciences from the University of Human and Social Sciences of Tlemcen in Algeria. She is currently an MA2 student in English at the University of Haute-Alsace, Mulhouse. Her Master's thesis, entitled "Ideologies and Narrative Discourses in Ralph Ellison's *Invisible Man* (1952)." focuses on ideological struggles in the 1950s America.

SOPHIE AVOSTI (BASEL): "STEPHEN FRY'S CULTURAL MISSION FOR THE BBC'S LISTENER: FROM THE CRITIQUE OF CONSUMER CAPITALISM TO THE CELEBRATION OF ENGLISHNESS."

Exploring English society in the late eighties for the BBC's prestigious *Listener* magazine, Stephen Fry wittily tackles crucial political, social, and cultural issues in an attempt to redefine the role of the media and, more specifically, the radio, television's "fragile parent." Fry's humorous weekly contributions discuss in particular the profound changes in radio broadcasts caused by Thatcherite neoliberal policies, by consumerist ideals correlated to the increasing Americanization of English cultural values, and by the threatening rise of capitalist corporate media. Although Fry's outlook on such changes seems initially resolutely critical, his stance is interestingly ambiguous. On the one hand, he assumes a nostalgic perspective remembering an ideal, stereotypical England fixed in the past; on the other, he embraces excitedly the potential advantages offered by the developments of the late eighties. This ambivalence helps him to promote Englishness as well as to subvert 1980s social values and conservative ideals. Subtly, Fry appeals to the power of humor and literature: while entertaining the *Listener's* audience with ironical remarks and puns, he squeezes in his texts a variety of cultural and literary references that reaffirm the primacy of aesthetic over commercial values and, above all, celebrate a strong sense of national cultural identity and unity, in which the BBC radio plays a leading educational and cultural role.

BIO:

Sophie Avosti is currently completing her MA in English and French literature at the University of Basel. Her main focus is centered on literature and philosophy in 16th and 17th-century France, and she recently finished a thesis on La Fontaine's appropriation of the *Decameron*, showing how his *Contes* articulate Boccaccio's epicurean and humanist ideals. She is particularly interested in 19th and 20th-century British literature, media, and art.

CHLOÉ BALANDIER (STRASBOURG): "A POSITIVE WASTE LAND? ENCOUNTERING THE OTHER IN DELMORE SCHWARTZ'S CITY POEMS AND 'SEURAT'S SUNDY AFTERNOON ALONG THE SEINE.'"

The encounter with the other is a recurring theme of city literature. In Delmore Schwartz's poems, however, life in the city prevents the personae from encountering the other. Citizens are similar insofar as they spend their time commuting in the subway or in trains, where they don't make eye contact – the premise of any encounter. To protect themselves from the city's

dangers, the poetic voices cloister themselves away in darkened rooms that are poor reminders of pastoral worlds in the midst of the modern city. The poems themselves waver between references to and borrowings from high modernist texts and references to older, traditional poetic forms, such as the sonnet. As in T.S. Eliot's *The Waste Land*, the encounter with the other is indirect: it is an encounter with previous texts, it is "already written" (Sharpe). Yet Schwartz's intertext is mostly, but not only, literary. Indeed, the modern city gives its inhabitants opportunities to attend temporary exhibitions, and one of Schwartz's personae is allowed to contemplate Seurat's painting *La Grande Jatte* for a limited yet significant enough time. The ensuing ekphrastic poem (it describes a visual artwork) stands out in Schwartz's corpus because its persona discovers a painting that is a "significant other" (Mitchell). In this paper, I will argue that "Seurat's *Sunday Afternoon*" becomes a positive version of *The Waste Land*. Some parts of the poem remind the readers of Eliot's masterpiece and literary essays, but my point will be that the encounter with the other – the painting and the Parisians that inhabit it – allows the persona to recreate and convert the experience of city life into a luminous and positive understanding of it.

BIO:

Chloé Balandier's PhD thesis is entitled "The City and Visual Arts in Delmore Schwartz's literary texts" and her supervisors are Mrs. Charlotte Sturgess and Mrs. Monica Manolescu (Strasbourg). She teaches English in a high school.

TINA BIERI (BASEL): "AFROPOLITANS AT THE MARGINS IN CHIMAMANDA NGOZI ADICHIE'S AMERICANAH."

Afropolitanism has generally been defined as a concept that describes "elite African protagonists [...] incorporat[ing] the non-African world into their sense of self" (James Hodapp 132). This paper contributes to the broadening of the concept of Afropolitanism by focusing on characters in Chimamanda Ngozi Adichie's *Americanah* who have not been widely recognized as Afropolitan characters by scholars so far. I introduce the concept of 'Afropolitanism at the margins,' which differs from the established strand of Afropolitanism, 'elite Afropolitanism,' in multiple regards. For instance, 'Afropolitan characters at the margins' are not socially mobile and cannot travel extensively. I argue that 'Afropolitan characters at the margins' are marginalized in various ways, for instance by the 'elite Afropolitan' character who exoticizes or alienates them or because they are largely invisible both to the other characters in the novel and to the readers. Calling for a more inclusive conceptualization of Afropolitanism, this paper traces how *Americanah* disrupts the single story of 'elite Afropolitanism.'

BIO:

Tina Bieri is currently completing her MA in English Literary Studies and History at the University of Basel and has spent a semester at the University of Johannesburg. She has a strong interest in African literature, material cultures, and transnational connectivity. Her MA thesis on Adichie's *Americanah*, Bulawayo's *We Need New Names*, and Selasi's *Ghana Must Go* focuses on the broadening of the concept of Afropolitanism.

STEFAN BONGERS (BASEL): “FROM NOM-PLACES TO MYTHOMOTORS: DISCOURSES OF BRITAIN AND EUROPE.”

In Tim Park's *Europa* the continent is described as a space made up of non-places. This concept, conceived by Marc Augé, describes spaces that have lost their history, their identity, and their meaning. If Parks' analysis is true, this could be caused by – or lead to – the void of meaning, that the protagonist of *Europa* experiences constantly. This void could perhaps be filled by a new 'mythomotor', a concept developed by Jan Assmann, describing a remembered myth that becomes a force pushing a given society in a certain direction.

What could such a new mythomotor look like for Britain? This is analysed in Peter Kingsnorth's *The Wake*. Kingsnorth not only describes English resistance to the Norman conquest, but even imagines and employs an analogue of the English spoken at the time. Both form and content can thus be read as an efforts to create a genuine English myth with the potential to turn into a mythomotor. However, Kingsnorth falls short of doing this on both fronts. On the level of plot, his choice of main character deliberately undermines the mythical potential of his novel, at the same time saving it from falling into the trap of becoming simplistic nationalist propaganda. On the formal level, his pseudo 'Old English' succeeds in creating a sense of estrangement. However, instead of suggesting a mythical ancient language to gather around, the novel just ends up emphasizing how close this language is to German and Dutch. In the end, commonalities and connections are stressed, as opposed to the exceptionalism that would be required to make a mythomotor.

BIO:

Stefan Bongers studies English and German Philology at the University of Basel, where he also finished his bachelor's degree. He works as a tutor at the German Seminar and part time at Literaturhaus Basel. His research interests include autofiction and quantitative computational approaches to literature.

CHLOÉ BOUR-LANG (STRASBOURG): “USHERED INTO LIMINAL TERRITORIES: REALITIES REDEFINED WITH NEIL GAIMAN’S JUVENILE GUIDES IN THE OCEAN AT THE END OF THE LANE.”

If postmodernism is the era of the blurring of boundaries, the limit between childhood and adulthood remains one of the most immune to change. Neil Gaiman, a British contemporary author, subverts this hierarchy in *The Ocean at the End of the Lane*, his 2013 fantastic autofiction. By having his unnamed adult narrator return to his childhood home and memories, he weaves together past and present, childhood and adulthood but also fantasy and reality; thus encouraging the reader to dwell on liminal spaces. Yet, the ongoing initiatory travel is not a comfortable one for it dives right into repressed territories, where the Freudian uncanny comes to mingle with the transcendental Oceanic Feeling. In this in-betweenness, the child thus becomes the epitome of an usherer for the adult narrator to overcome his fears and mourning, being reconnected to life and death.

The aim of this paper is to explore Gaiman's ambiguous and liminal depiction of childhood, where subtle spiritual reflections bathe in bitter-sweet lyricism – inviting us to widen our perception.

BIO:

At the end of a year as a teaching assistant in the uncanny little town of East Grinstead in England, Chloé Bour-Lang discovered its well-known jack-of-all-trades author, Neil Gaiman. She is soon to follow his steps in his adoptive United States, having obtained the Fulbright scholarship for 2018-2019. When she is not diving into the waters of arts and literature, she weeds her path into Food Studies.

SYBILLE DOUCET (STRASBOURG): “MEMBRANES MADE OF *DARK MATERIALS*: HISTORY AS CONNECTIVE TISSUE BETWEEN FICTION AND REALITY IN PHILIP PULLMAN’S TRILOGY.”

In his fantasy trilogy *His Dark Materials*, Philip Pullman takes his readers along with his main characters on an initiatory journey through multiple parallel universes. Indeed, both readers and characters are confronted and must adjust to the unknown and the unfamiliar environments of other worlds. In order to both ease and stimulate the effort of imagination necessary to undertake this journey, Pullman weaves a connective tissue between his implied readers’ reality and his fictional universes.

He first makes them apprehensible to the readers by making them intrinsically related to their own in various ways, before using the exact same tools to highlight their differences. Hence the idea of connective tissue: an organic membrane that both connects and separates body parts. The aim of this paper is to take a closer look at one such way: the use of history and historical events. These events –be they actual events or uchronic versions of them– serve to construct, within the reader’s mind, a clear apprehension of the trilogy’s diegesis. They are woven into the narrative, sometimes as central parts of the plot, sometimes as inconspicuous linguistic elements, in order to trigger the reflection of the readers who try to make sense of them by measuring them in the light of their own reality.

This tension between familiarity and difference brings forth fundamental questions about the origins of everything that makes up societies: customs, beliefs, practises, jargons, gender roles, and so on. In that sense, Pullman fully embraces the fantasy genre and one of its most widely used strategies. These questions are at the core of the trilogy’s initiatory journey: they lead the readers and the characters to adopt a critical perspective which allows them to perceive and analyse the interplay of influences between history, society, language and fiction.

BIO:

Sibylle Doucet is a 2nd-year doctoral student at the University of Strasbourg. She completed her Bachelor's and Master's degrees at the University of Strasbourg before training to become an English teacher. She taught as an A.T.E.R. at the University of Strasbourg between September 2016 and August 2017, and is currently teaching at the University of Grenoble-Alpes.

INÈS ET-TAOUÏ (STRASBOURG): “JESUIT AND EMBLEMATIC TRADITIONS: THE HIEROGLYPHIKES OF THE LIFE OF MAN, BY FRANCIS QUARLES, AS A FORM OF MEDITATIVE ART? – SENSORY IMAGES AS SIGNS OF SPIRITUAL TRUTH.”

In the course of the 16th and 17th centuries, emblems appeared at a moment of great intellectual fervour. They came into existence as a means of rendering a certain vision of the world and an attempt to decode its mysteries. Francis Quarles’s *Hieroglyphikes of the Life of Man* (1638) conveys messages of divine revelation and sacred knowledge in a veiled, cryptogrammatic and enigmatic form. Quarles’s emblems mostly rely upon a strong mythological and biblical intertext, for both the images and the texts, as in “Sine Lumine Inane”, teaching the reader some of the great lessons of Christian thought, such as humility, temperance, and constancy. In Quarles’s emblems, pictures are mostly deceiving since they are founded on the apparent paradoxical strategy of hiding and disclosing, reminiscent of Paul’s theological view that “For now we see through a glass, darkly”. Can one only see God through a cloudy sky?

The essential context for this type of emblems is the 17th century revival of Christian meditation, reenergizing former Jesuit meditative precepts, particularly those established by Ignatius of Loyola in *Spiritual Exercises*. Francis Quarles, a devout son of the Church of England, is one of the most prominent and popular figures of this new type of meditative emblem. In the Jesuit tradition, images help memorize ideas. Quarles’s emblems draw upon this tradition and reading emblems becomes a form of meditation, since the reader is invited to draw links between the different elements of the emblems, going back and forth between image and text, in an attempt to reconstitute the evidence of Truth hidden behind the veil of intense sensory signs.

In the long run, this research will lead to a deeper knowledge of the topic of meditation and will show how Francis Quarles’s work can be situated in a wider neo-stoicist tradition.

BIO:

Inès Et-taoui is a second-year Master’s student at Strasbourg University who is working towards becoming a professor and researcher in English literature. Before university, she attended a preparatory class for three years. She then went to the United States for one academic year, as a French instructor. She discovered the art of the emblem during her first year of her master’s, and has been fascinated by this obscure, yet captivating art ever since.

FERIAL MAOUI (MULHHOUSE): “MARCUS GARVEY: A COMPLEX FIGURE OF BLACK HISTORY...”

Garveyism has for a long time been considered as a form of Black Radicalism but behind this movement there is a man: Marcus Garvey. Born in Jamaica, the leader of the Universal Negro Improvement Association (UNIA) distinguished himself from past glorious leaders like Toussaint L’Ouverture in Haiti’s rebellion because he brought a new perspective to the “Black struggle”. Marcus Garvey showed a strong interest for segregation and discrimination of Black people around the world and advocated a return to Africa as the ancestral and safe ground where *all* Black communities suffering will be freed from oppression. This talk will explore the complexity of Garvey. Understanding the complexity of his character is necessary in order to understand the success of his movement in the US and British colonies

but also in Africa through times - as his contribution to Black History shows how revolutionary and eternal his movement was. My work is based on the compilation of Garvey's work by his dedicated wife and associate: *Philosophy & Opinions of Marcus Garvey or Africa for the Africans* by Amy Jacques Garvey and articles dealing with his movement.

BIO:

Ferial Maoui is a second-year Master Anglais student at the Faculté des Lettres, Langues et Sciences Humaines of the Université Haute-Alsace. She is interested in civilization and focuses on Black History and emigration to Africa operated by different movements or organizations standing against discrimination. In her free-time, she loves to listen to music and discover new things (recipes, cultures, sports) with her friends.

NADIR GUERMAH (MULHOUSE): "CROSS-GENERATIONAL CONFLICT IN MAXINE HONG KINGSTON'S *CHINA MEN* AND *THE WOMAN WARRIOR*."

Cross-generational conflict has always been an important issue in Asian American literature. Since the nation-building era of the 1960s and 1970s, when the term "Asian American" first appeared and questions of identity were deeply discussed, the topic has been relevant. Since Maxine Hong Kingston came into the American literary arena in 1976, her writing has successfully gained its way into the mainstream of American literature and firmly established her position as a major American writer.

In the present research study, I will focus on the complex cross-generational relationship between the first Chinese immigrants and their children born and raised in America, in two Kingston's novels, *China Men* and *The Woman Warrior*. These two books are clearly linked together, or, in Kingston's own words, form "one big book". In *The Woman Warrior*, Kingston depicts herself and her female relatives to find voice and define her own identity. In *China Men*, she tells the stories of her father, her forefathers, and other male relatives to find out about their origins in China and claim their belonging to America. Using on Erik Erikson theories of identity development and identity crisis, I will endeavor to figure out how this cross-generational conflict affects Kingston. Moreover, I will shed light on Kingston's struggle to overcome such conflict, to finally form her own self-identity.

BIO:

I obtained my B.A degree in Linguistics and English for specific purposes at the University of Mouloud Mammeri of Tizi-Ouzou, Algeria. I am now an M2 student at the University of Upper Alsace Mulhouse, France. I am conducting a Master research on Identity and Cross-generational Conflict and Integration in Maxine Hong Kingston's *China Men* and *The Woman Warrior*.

FATLJUME HALILI (BASEL): "SHEDDING LIGHT ON GASLIGHTING: PSYCHOLOGICAL ABUSE IN THE MEMOIR *AN ABBREVIATED LIFE*."

In a time when the term 'alternative fact' has come to mean the same as a counter-argument, it seems particularly apposite to look into the psychology of power dynamics. Where there is

power there is the abuse of power. The abuse of power leaves behind two groups, namely the victims of this abuse and the perpetrators. This paper focuses on a personal account of psychological abuse – the memoir *An Abbreviated Life* by American journalist and author Ariel Leve. Gaslighting is a form of psychological and emotional abuse which prompts the victims to question their perceptions and reality at large. In her memoir, Leve illustrates in great detail how she suffered from gaslighting by her mother, mainly throughout her childhood and adolescence. In addition to seeking professional help, Leve wrote this memoir to come to terms with her past.

By applying a pluralistic model of trauma supported by contemporary trauma theory, an analysis of the literary devices of fragmentation and metaphor in the memoir serves to illustrate how these devices are used to present traumatic events. Moreover, the paper looks at the presented coping mechanisms through writing in order to scrutinize to what extent the memoir can be understood as wanting to raise awareness about (childhood) abuse.

BIO:

Fatljume Halili is a Swiss/Albanian student of English and Media Studies at the University of Basel. Her interests revolve around trauma in literature, the healing potential of writing, health in the digital age, and women's rights. In her MA thesis, she focuses on collective trauma in South African literature, hoping to come up with a model of healing through literature that might be useful in working with groups of people that suffer from Post-traumatic Stress Disorder (e.g., abused women and refugees in Switzerland).

DAVID HOARE (STRASBOURG): "JOYCE THE FORGER: UNIVERSAL CHANGE AND THE INAUTHENTIC."

In much recent commentary on Joyce, especially on *Finnegans Wake*, there is interest in the rediscovery of Joyce as a pluralist and participationist. However, these accounts tend to revive or reinclude ideas of authenticity. I would take the opportunity to argue the contrary: the wellspring of pluralist and participationist potentiality in Joyce's work is not its capturing of the fleetingly genuine or the originality of experience, but rather its revolutionary inauthenticity.

In my thesis I argue that, in Joyce's text, universality and change are one and the same notion. Forgery is a way in which we see the impact of this equivalence. Joyce's forgers, imposters and copyists are his most revolutionary figures. In Joyce's works, even Dublin itself becomes a forgery, the "Echoland"; a copy or imitation of the eternal city.

I would argue that Joyce uses the notion of forgery as a means to articulate (and arguably solve) the question of whether Irish literature is a record of Irish revolutions, or whether it is a revolution in and of itself. Joyce maintains his opposition to Irish revivalism which prized authenticity and Irish identity so highly: his work characterises such revivalism as prescriptive, and scorns documentary accounts of revolutions by contrast to his own participationist work which sees the novel as a meeting ground for revolutionary acts of writing, interpretation and re-interpretation.

Joyce's revolutionary moments are so revolutionary because the revolution they present is corrupted and inauthentic; the present moment of revolution which Joyce celebrates is a forged present, a repetition in the dark.

BIO:

I am in my fourth year of a doctoral thesis in Strasbourg under the direction of Ciaran Ross, beginning 2014. My thesis is currently titled "James Joyce: A Hermeneutics of Change". As my work centers around the relationship between change and universality in Joyce's work, I discuss whether Joyce's work can be considered a depiction or representation of universal change, or whether it is a universal change itself.

LUCILE JACQUES (STRASBOURG): "REASON AND EMOTION IN MARIANNE NORTH'S 'BOTANICAL' ART."

Marianne North is an elusive figure. As a nineteenth-century world traveller, painter, diarist, botanist, she resists simple classification. This is reflected in her art and the way it is talked about. Scholarship is scarce on her work and what has been done barely touches upon her paradoxical and intricate artistic production. As she is generally simply considered to be a "botanical" artist, most fail to acknowledge her thoroughly unconventional take on art. In the nineteenth century, botanical depictions were supposed to be objective, devoid of sentiments, only to be used for scientific and educational purposes. The genre was considered to be "mechanical", as most of the time, its practitioners used dried up specimens or older books as models for their depictions. North appropriated and transformed this supposedly unimaginative art form. She not only painted live specimens in the countries in which they grew, but her violent colours, the exuberance of seemingly unrelated details on the canvas, created a new kind of painting that appealed not only to her viewers' reason but also to their emotions.

The purpose of this research paper is to expose the intricacy of these highly personal depictions and to show how this is related to notions of truth and self-promotion in an imperial world.

BIO:

Lucile Jacques is a second year Master's student at the University of Strasbourg, specializing in British civilisation. After a year as a language assistant in North Wales, she started her Master's degree. Her research interests lie in female painters, the Victorian era and post-colonial studies. She is currently working on Marianne North's travels, writings and paintings under the direction of Professor H el ene Ibata.

ZAHIA KANDEH KAR (MULHOUSE): "FIXATION WITH CHILDHOOD VS. LIBERATION WITH CHILDHOOD: FROM NEED TO DESIRE IN WORDSWORTH'S POEMS."

Some Romantic Lake poets were fixated on a modality of childhood which presents children who are neither precocious nor miserable, but quintessential thanks to their cognitive qualities, and reminiscent of a better past. Still, in Wordsworth's poems there is much more to childhood than these features so that instead of a regressive nostalgia, it evokes liberation and movement. This is evident in the fluidity of the metaphoric axis in his poems (defined by Roman Jakobson as the vertical development of signification by selecting, rather than combining, components of language), and the wide range of forms and genres that structure his childhood poems, including ballads, odes, autobiography, loco-description, dialogue, etc.

Childhood images in his poems fall into four categories: imitative children who rehearse adult behavior; children of nature who are isolated, usually by a physical deformity, in rustic areas; social children who throw off balance their vainglorious adult interlocutors; and incorporeal childhood. In the last category, exemplified in "Tintern Abbey" and "Intimations of Immortality," this image, though sublime and adorable, does not symbolize the poet in the conventions of ideal Others, nor does it create paranoiac obsession with one's own inverted image. To know how exactly Wordsworth reaches this stage and, unlike other Romantic childhood poets, defies fixation requires a close reading of the various images he renders of children.

Since the core of Jacques Lacan's psychoanalysis is the constellation of "images" that inform us in the Symbolic and Imaginary orders, I shall attempt to draw on his theories in order to demystify childhood in Wordsworth's poetry. An image, according to Lacan, is always complex and comprises a constellation of images that can form the development of an organism, so I will analyze "childhood image" as a structure forming an organic system in the four afore mentioned categories of Wordsworth's poems.

BIO:

Zahra Kandeh kar is a Ph.D. student and teacher at Université de Haute Alsace. Besides being an artist (painter and cartoonist), she primarily takes interest in text-and-image studies; her M.A. thesis was an interdisciplinary study on stream-of-consciousness literature and Surrealist painting. She has given several international presentations, for example on impressionistic painting and poetry in Strasbourg, on postmodernism in cinema in Mulhouse, on surrealist painting and literature in Turkey, and so on. She is currently working on the "child image" in British Romantic literature with a Lacanian approach. In the context of this project, she has already published a paper about child imagery in the poems of Hartley and Samuel Coleridge in 2017.

LUCY-ANNE KATGÉLY (STRASBOURG): "CONJURING UP CAMILLA'S VISION? ONEIRIC EXPERIENCE AND WOMEN'S VOICES IN JULIA DE VIENNE (BY A LADY, 1811) AND TALES OF FANCY (SARAH HARRIET BURNEY, 1816 – 1820)."

This paper contends that at the turn of the 19th century, novels could be seen as individual contributions to the representation of women's writing, manifestations of a shared literary legacy and expressions of a literary unconscious. If, according to Jung, the collective unconscious surfaces through archetypes and symbols in dreams, the formulaic narrative pattern reinvested in these novels drew on similar devices which correspond to both an unconscious incorporation and a conscious reworking of these codes. Building on Epstein's claim that the heroine's nightmare in Frances Burney's *Camilla* offers "a paradigm for the vocal structure of female literature", this paper argues that her vision became a motif in *Julia de Vienne* and *Tales of Fancy*, either in diegetic dreams or dreamlike episodes of blurred consciousness. Similar images and vocabulary indeed convey the heroines' verbal and physical paralysis, thus depicting an archetypal protagonist struggling to remain alert and self-aware. This research aims to establish the relevance of literary dreams to the representation of feminine expression and autonomy, therefore exploring significant connections between dream and fiction. This investigation is notably carried out through the analysis of instances of inarticulate voices expressed during delirious dreams, the study of the threat that dream and invention seem to pose, and the interpretation of dreams as

catalysts for character development. This research concentrates on four types of oneiric experience (the dreadful dream with gothic undertones, the parable, the prophetic vision, and the reverie), specifically attempting to demonstrate that the tension inherent to the private experience of the dream made public by unreliable introspective report is twisted by the narrator's intervention. Ultimately, it seeks to ascertain that the two-way crossing from dream to waking life became a motif creatively integrated in narrative patterns so as to question the normative patterns of a suffocating society.

BIO:

My work focuses on novels published with the pseudonymic signature "by a lady" between 1778 and 1839 and which were explicitly compared either to acclaimed writers, such as Frances Burney, or to the 'common lot' of modern novelists in major critical reviews. My dissertation notably tries to define the narrative norm to which obscure novelists were contributing by studying the role of publishers and critics in their conforming to or diverting from aesthetic standards.

ZAHIA KEBIR (MULHOUSE): "STORYTELLING IN ZORA NEALE HURSTON'S *THEIR EYES WERE WATCHING GOD*: THE CASE OF NANNY AND JANIE."

In *The Signifying Monkey* (1988) Henry Louis Gates describes Zora Neal Hurston's novel *Their Eyes Were Watching God* (1937) as "a text whose rhetorical strategy is designed to represent an oral literary tradition." Hurston wrote a story that speaks and inspires African American culture. She uses this cultural legacy and implements it in her text at the level of the language, the themes, and the structure. In short, she revives the African oral storytelling tradition in the way she tells the story events of her novel. In fact, she writes a story within a story; there is the frame story of *Their Eyes Were Watching God*, but then we also have the narratives of the personal story of Janie as told by herself to her friend Pheoby. My interest is in the storytelling techniques and in the vernacular language used by the author in crafting her text. Based on the definition and structure of a story/folktale, I will present Hurston's use of folktale/storytelling through the character of Nanny, who represents the generation of ex-slaves. Relying on a socio-linguistic approach, I will look at the language and stories told by Nanny in terms of their influence on Janie. I will analyze the language and storyline events as told by Nanny, and see how she uses stories to make Janie bow to her fears and wishes. I will also look at the symbolism of Nanny's stories and define her role in the novel.

BIO:

Zahia KEBIR is a second-year Master student in English Literature at the University of Upper Alsace, Mulhouse. Her research interests are in storytelling, fairy tales and folktales. She is also interested in translation. Her aim is to deepen her knowledge in these fields because her dream is to write stories for children and young adults, as well as translating and transcribing folktales, myths and legends from her Kablyian origins.

KATHARINA KING (FREIBURG): "ORAL HISTORY AND THE NEW DEAL."

The 1930s, even though they were shaped by the hardships brought on by the Great Depression, were also a time when traditional historiography was challenged.

Anthropologists and ethnographers, who had developed new tools and perspectives to document culture and history in the 1920s, slipped into positions the New Deal had opened for officials and directors in the Federal Writers' Project (FWP), part of the Works Progress Administration (WPA), an enormous work relief project. Their aim was to re-write American history in order give new self-respect and -understanding to a nation struggling with the effects of dramatic economic changes. For this they documented the experiences of "ordinary people," wanting to do justice to the diversity of American society. Oral and cultural history were at the center of their practice. There was also the realization that due to technological innovations and industrialization vast parts of rural culture and traditions were quickly disappearing, and that this was the last chance to record them for posterity. The focus shifted from seeing non-WASP groups as contributors to treating them as participants in American culture. This accorded with what the New Negro movement advocated, linked with the quest for a "usable past" and a recognition and reevaluation of black culture. But the FWP had more in common with – and became a catalyst for – a more political African American arts movement, which later became known as the Chicago Renaissance. It also funded local and regional projects devoted to the documentation of black culture and history, often carried out by units of black writers, and got about 2,300 ex-slaves interviewed.

African American writers belonged to the group hit hardest by the economic bust following the stock market crash of 1929. Among them were three black women writers, namely Margaret Walker, Dorothy West and Zora Neale Hurston. They conducted interviews, collected folklore, wrote and edited manuscripts and used both their time and material on the FWP for their own fiction. This way black female narratives made it into literature and history, even though the appreciation of diversity brought on by the politics of *Cultural Pluralism*, a term coined by American philosopher Horace Kallen and embraced by New Dealers, did not explicitly promote gender equality and the re-writing of women into history.

Large amounts of archived material still allows researchers and scholars to use the recorded voices of 1930s Americans to put together a more inclusive picture of the era and the previous decades, as remembered by the interviewees. A historical examination of the use of oral history in the New Deal era, with a focus on the voices and roles of African American women, can help us understand better the interplay of "race," class and gender with historiography, especially in this highly subjective genre, and help us to avoid pitfalls concerning these matters. Lastly, a study of these historical projects allows for an utopian outlook on what oral history could look like on a supra-regional scale.

BIO:

Katharina King is a doctoral student in North American Studies at the Albert-Ludwigs-University, Freiburg im Breisgau, Germany. The title of her dissertation project is "African American Women Writers and the WPA." She graduated in 2014 with a double major in English and German, and in 2015 with a minor in Political Science, all of them part of the first stateboard exam for teachers. She enrolled as a doctoral student in the winter semester of 2015/16. Since October 2016 she is on a scholarship of the State Graduate Funding, and in May 2017 became member of the Graduate School Humanities and part of the focus group "Reception & Intertextuality." She is also an activist in anti-racism and feminism.

CORIN KRAFT (BASEL): “THE INTERNET OF THINGS IN THE HUMANITIES.”

The Internet of Things (IoT) is a technological development that is part of the ongoing Digital Transformation, which is referred to as the fourth industrial revolution. The technology for IoT has its roots in the system of ubiquitous computing that was developed by Mark Weiser and his team at Xerox Parc in Silicon Valley in the 1980s. Weiser started a degree in philosophy and had a special interest in Heidegger whose concept of “embeddedness” crucially influenced Weiser’s approach to ubiquitous computing and the idea behind it. This means that today’s IoT, which is mainly researched for technological and economic purposes, has its roots in the humanities and thus warrants to be scrutinized from their perspective.

Technological advances are now giving rise to a network of all kinds of objects. Networked devices are becoming an integral part of our lives and they are moving towards a state of ubiquity. Therefore, the recent discourse on things and objects, as well as concepts of agency and networks, need to be re-evaluated in light of these new technological possibilities. I try to do that by looking back in time to find precursors for the idea of IoT in literary texts in order to shed light on the phenomenon’s origin and to reconsider the role of things, objects, and networks today.

BIO:

Corin Kraft completed her MA in English (Major) and German at the University of Basel in 2015. Her MA thesis dealt with the collective memory of slavery in the literature of the U.S. South, with a particular focus on the interplay between place and memory. Currently, she works as a research associate for the University of Applied Sciences and Arts of Northwestern Switzerland, focusing on the field of Digital Transformation in her research. In her PhD, she would like to combine her studies with her current work, which is why she decided to write a dissertation on the Internet of Things and how it relates to the humanities.

CAROLE MARTIN (BASEL): “WITHOUT BORDERS, WITHOUT A HOME OF HER OWN, A RESIDENT EVERYWHERE AND NOWHERE”: A TRANSNATIONAL SOCIAL FIELD PERSPECTIVE ON JHUMPA LAHIRI’S *THE NAMESAKE* (2003).”

Ever since the early 1990s, scholars of different disciplines have exceedingly called for and used a transnational approach to migration in the context of globalization and increasing mobility. This transnational turn has also left its mark on American studies. Exploring diasporic writers’ works through a transnational lens can offer valuable insights into migration experiences that usually cannot be understood along the seemingly clear-cut borders of nation-states. In their transnational social field approach to the study of migration, Levitt and Glick Schiller (2004) work with Bourdieu’s notion of ‘social field’ and distinguish between ‘ways of being’ and ‘ways of belonging’ to better discuss such experiences. The migration experience and how different individuals of the first and second generations cope with it are also at the heart of Indian American writer Jhumpa Lahiri’s novel *The Namesake* (2003), which follows the life of a Bengali family living in the US over the course of several decades. This paper borrows Levitt and Glick Schiller’s anthropological and sociological concepts to illuminate some transnational aspects of Lahiri’s novel and contemplates the possible relationships between literary studies and anthropology.

BIO:

Carole Martin is a graduate student in English and Anthropology at the University of Basel. Her main interests include topics that combine her two fields of study, for example diasporic and ethnic literatures and postcolonial studies.

KYLA MCCONNELL (FREIBURG): “FREQUENCY, COLLOCATION MEASURES, AND TASK EFFECTS IN PREDICTIVE PROCESSING.”

Do corpus linguistic collocation measures accurately represent language processing in the mind? Does the task set in a psycholinguistic experiment affect the results collected? In a psycholinguistic self-paced reading experiment, both of these questions are addressed in parallel. Response times to adjective-noun collocations were compared to corpus collocation measures as well as raw frequency measures to find which could best describe the data. In addition, the experiment had two conditions: multiple choice comprehension questions and typed free response questions. The comparison between these two conditions shows how minor alterations in task can affect the results gathered and the relationship between collocation strength and processing. Results support a usage-based approach to language processing and suggest that raw frequency is more accurate than corpus-based collocation metrics in predicting response times to collocations. Furthermore, a slight modulation in task is found to change the relationship between response times and these measures, suggesting the need to consider task when adopting usage-based approaches as well.

BIO:

Kyla McConnell is a doctoral candidate in linguistics at the University of Freiburg. She received her B.A. in Hispanic Linguistics and German in North Carolina in 2014 and her M.A. in English Language and Linguistics in Freiburg in 2017. Her area of focus is psycholinguistics, specifically predictive processing, individual differences and task effects.

ABDELKRIM MEGROUS (MULHOUSE): “THE ROLE OF PROTEST SONGS IN BUILDING THE AMERICAN COUNTERCULTURE.”

Music has long been a means to raise awareness on social, political and cultural issues. Yet, the influence of songs on the collective mind has been all but neglected in academic research and teaching—as opposed to visual art, for example, which is gaining more interest. During the twentieth century, singer-songwriters have played an important role in America not only as ideological influencers but also in recording history and culture in their verses. Joe Hill, Woody Guthrie and Bob Dylan are critical figures whose songs transcended and continue to transcend time. Each of them wrote protest songs for different reasons and according to the actual circumstances: for Hill it was workers’ unionism, for Guthrie it was The Dust Bowl, and for Dylan it was The Civil Rights Movement and The anti-Vietnam war Movement. My interest, however, is not just to provide a description of these events through song lyrics; but rather to discuss the literary and musical content and context which made these protest singers builders of the popular counterculture in the United States, and influence many other song writers worldwide. Furthermore, the definition of a protest song is somehow reductive because, according to the above cited songwriters, a protest song is not

just the result of observing an outside phenomenon, and then writing verses and applying them on a melody with the purpose of mobilizing people; it is also the other way around, that is, a matter of introspection, of writing down ideas and proposing them to the outside world, with the purpose of building a way of thinking.

BIO:

Abdelkrim Megrous obtained his MA degree in “English for Specific Purposes” from the University of Béjaia in Algeria in 2011 and started teaching in a private language school. Four years later, he moved to Alsace in France. At the moment he is a Master 2 research student at UHA. He is interested in folk music and all what is connected to it.

Laura Melcher (Freiburg): “Women in Victorian Fiction – Charlotte Brontë’s *Jane Eyre* and George Gissing’s *The Odd Women* as a Subversion of the Angel in the House Ideal.”

The Woman Question was the most discussed topic in nineteenth-century novels. Victorian fiction was written at a time when women had scarcely any rights. A woman was defined according to her marriageability, since becoming a dutiful and obedient wife-mother was considered her primary mission in life. This thesis examines the role of the woman in two major Victorian novels, Charlotte Brontë’s *Jane Eyre* (1847) and George Gissing’s *The Odd Women* (1893). It argues that both texts subvert the prevailing angel in the house ideal and in doing so challenge contemporary gender roles. The paper analyses the social and historical background of the woman in the Victorian period and portrays the first feminist movement on the basis of these literary works. The extensive comparative analysis of the two novels shows how both literary works react to contemporary issues such as the ideology of separate spheres, the scarce education and labour opportunities for females in these days, the prevailing sexual double standard and the equation of the woman with motherhood and domesticity. The thesis concludes that while Charlotte Brontë’s ending depicts a rather utopian flight into a more equitable world, George Gissing’s *The Odd Women* is already more radical and more aggressive in its criticism of traditional marriage and its demand for social change. He presents the struggle for female emancipation in a realistic and multifaceted way, which eliminates a simple, straightforward solution and in doing so he stresses the necessity for social change. Nonetheless, both novels ultimately express the same wish for a liberation of the woman and emphasise that economic independence is a prerequisite for equality.

BIO:

Laura Melcher graduated from Albert-Ludwigs-Universität Freiburg in 2017. She studied English and Spanish and is particularly interested in Victorian literature. She is currently working as a student teacher at Progymnasium Burladingen.

Julia Rensing (Freiburg): “Namibia – Germany: A Post-Colonial Heterotopia? Narratives and Negotiations of Colonial Legacies in Namibia and Germany.”

This dissertation project will investigate different text genres, varying from (historical) novels, autobiographies, plays and oral narratives from Germany and Namibia and examine their

depictions of colonial legacies. In distinct ways, all of these texts address either the period of colonial rule from 1884 to 1919 or the repercussions of German occupation in the present. I will discuss fictional works such as the novels *Morenga* (Uwe Timm), *Der Lange Schatten* (Bernhard Jaumann), as well as the play *Schädel X* (Flinn Works), as well as factual narrative practices and texts, such as interviews, oral narratives and autobiographies (Namhila's *The Price of Freedom* and Amulungu's *Taming My Elephant*). This interdisciplinary approach intends to explore how in these narratives, colonial history and responsibility are being negotiated. However, this project aims to transcend the impasse of a mere debate on guilt and reparations. In comparing the fiction and/or factual narrative style of these texts, I will expound how signs for a new narrative become visible. My hypothesis is that a shared heterotopia emerges, a room that offers unprecedented possibilities for post-colonial encounters and joined renegotiations of colonial legacies. While Foucault describes these heterotopias as "real places," "counter-placements" or "actually realized utopias" (my trans., *Aisthesis* 39), my project will assess the ontological status of such a possible heterotopia. I will inquire whether signs pointing to its existence rather depict it as a fictive room, imagined within the narratives or, whether the heterotopia itself must rather be seen as a hybrid of fact and fiction.

BIO:

Julia Rensing is a Master student in British and North American Cultural Studies at Albert-Ludwigs-Universität Freiburg. She holds a Bachelor's degree in Media Science and in Anglophone Studies. She is a student assistant at the English Department of the University of Freiburg. Her academic focus lies on post-colonial studies and she is currently writing her Master thesis on "The (Im)Possibility of Reconciliation in Namibia."

GARANÇE REVET (STRASBOURG): "COMPLIMENTS AND COMPLIMENT RESPONSES: A SOCIOLINGUISTIC STUDY."

Cognitively speaking, we all have an intuitive knowledge of what a compliment is. The Oxford Dictionary gives the following definition of a compliment: "A polite expression of praise or admiration". This definition, which seems to be obvious and unproblematic, actually contains a central paradox which is inherent to compliments. Indeed, when we receive a compliment, we only acknowledge it and accept it if we believe it to be sincere and authentic. The very role of a compliment is to achieve this aim of sincerity, in order for it to function and actually please the receiver. However, the definition states that a compliment is a "polite expression". The notion of politeness is linked to social obligation and when we say that someone is being polite, what we usually mean is that they are insincere and act out of obligation. Therefore, isn't it paradoxical to claim that a compliment is part of politeness? If the receiver believes the compliment to be polite, wouldn't the compliment be immediately discredited, for having lost its strength of sincerity and spontaneity? Yet linguistic studies of compliments demonstrate that these expressions are extremely formulaic, just like politeness formulae. The strength of successful compliments therefore lies in the fact that although they are formulaic, they are perceived by the receiver to be spontaneous.

This presentation begins by showing how the linguistic study of compliments reveals the meaning and the function of the complimentary assertion, elements which are necessary in order to properly react to a given compliment. Then a corpus of recorded complimentary sequences, collected in a high school, will be analyzed. Using the methodological framework

of Conversation Analysis, we will try and bring out the linguistic specificities of compliments from teacher to students, as well as their differences with other contexts of use.

BIO:

After finishing high school, Garance Revet went to Berlin for a year where she worked and attended courses on cinema at the Freie University. She then returned to Strasbourg and followed two years of preparatory classes, before earning a Bachelor's Degree in English studies. She has a Master's degree in Political Communication and International Relations, which she acquired in Brussels before starting her current Masters.

SILVIA RICCARDI (FREIBURG): “EXPERIENCING *THE NIGHTMARE*: THE INLAND DIMENSION IN HENRY FUSELI’S ONEIRIC PAINTING.”

A painter of poetry and a poet in paint, Henry Fuseli was a figure between art and literature who gave voice to the unspeakable realm of dreams in Romantic England. Until today, his paintings have been the object of study in light of the pre-texts and other possible sources. This approach has dominated the literary and art historical discussions on Fuselian art. But once the transition from the verbal to the visual medium is acknowledged, what are the implications for exploring the transition from the visual to the experiential level?

By opening a dialogue with transmedial narratology, and drawing upon theories of embodiment and enactivism, this paper offers an account on the experiential power of Fuseli’s arguably most controversial oneiric painting: *The Nightmare*. The focus of this study lies in the spectator’s response to the artwork rather than the artist’s pictorial interpretation of its sources. In order to establish *how* we enact physical perception in the painting, I examine the cues for narrativization and enactment. This analysis can ultimately bring greater clarity to the understanding of the way we relate feelings and emotions to such cues. I argue that the experientiality of the nightmare is particularly achieved by the co-presence of an internal and external perspective in the painting. This co-presence offers a deeper insight into the Fuselian artifact and invites us to access its inland dimension.

BIO:

Silvia Riccardi is a Ph.D. student in the English Department at the University of Freiburg. Her doctoral project explores the dynamics of the interaction between textual and pictorial representations in Romantic art and literature. Her research primarily focuses on the Romantic body and mind, and examines the experiential dimension of the works of William Blake and Henry Fuseli. Riccardi has also written on the reception of Dante Alighieri in 19th-century British literature, specifically on S.T. Coleridge’s criticism on Dante. Her research interests include Romanticism, English-Italian literary relations, intermediality studies, in particular the relationship between literature and visual arts, and cognitive literary studies.

VALENTIN RISSER (STRASBOURG): “NEW DISCOURSE MARKERS: THE CASE OF *KIND OF THING* AND *SORT OF THING* IN BRITISH ENGLISH.”

Well y’know I mean like... okay! Considered irritating by some, these particles, words and phrases constitute a widely debated field of research for others. What are they? Why do we

use them? Deborah Schiffrin (1987) calls them 'discourse' markers and sees them as contextual coordinates of talk: they enable the speaker to locate utterances on different speech levels such as topic, comment on that topic, speech act, etc. Kate Beeching (2016), however, refers to such expressions as 'pragmatic' markers which address the needs of face-management in social interaction: they help deal with other people's perceptions of oneself and trigger hedging, self-rectification and so on. They have also been called hedges, fillers, general extenders or conversational greasers to mention a few. Decades have gone past since the discovery of these language items, and yet a consensus still seems difficult to reach. How scholars name and delimit the category is inevitably linked to their theoretical perspective on the subject, which leads to an even greater level of complexity. Fortunately, most scholars enunciate characteristics that can be used efficiently in order to recognise and categorise such items. Up until now, sentence-final *kind of thing* and *sort of thing* have not been considered discourse markers. My research aims to show why they should be.

BIO:

Valentin Risser is currently a student in the English Department at the University of Strasbourg. A few years ago, I was a student at the University of Birmingham and took interest in gender, linguistic and translation studies. As I passed my first degree, I moved to London and became a French assistant in a secondary school.

JULIA RUFF (FREIBURG): "PROTESTING THROUGH HERITAGE PERFORMANCE: STORYTELLING IN NOVELS OF THE NATIVE AMERICAN RENAISSANCE."

Scholarly interest in Native American literary production did not arise until the 1970s and scholars concerned with Native American literature and culture treated texts by predominantly non-Native standards, resulting in a marginalization of Native texts within the North American canon. This changed in the early 1980s when a movement emerged among Native American authors and scholars who asked for a distinct Native American criticism that recognized traditional knowledge as crucial for understanding Native literature. In the literary field, this form of protest led to the emergence of the Native American Renaissance, an aesthetic manifest in traditional practice. However, despite its flaws, the field seems to continue to be shaped by essentialism. Its dominance thus might have resulted in the virtual exclusion of Native American texts that did not conform to the received canonicity of themes. In my paper, I will argue that even if there is evidence to these largely reductive claims, we are not dealing with a literary oppositional pattern but rather with differences in cultural performance. I will thus propose performance studies as a more nuanced approach to reading Native American novels, specifically Leslie Silko's deservedly canonized *Ceremony* and a text that has almost been forgotten, Denton Bedford's *Tsali*. I will further analyze the form of storytelling as simulated performance in both novels. In a third step, I will explore textual and non-textual aspects that contributed to the differing reception of the two novels.

BIO:

Julia Ruff is a PhD candidate and graduate research assistant at the University of Freiburg, and a student teacher at Droste-Hülshoff-Gymnasium Freiburg. She obtained a Master's degree in English and Political Science Education (Staatsexamen) in 2017 from the University of Freiburg. From 2014-2015, she was a graduate student at Western Carolina

University in Cullowhee, NC. She received an Alumni Award from the Philologische Fakultät Freiburg as well as a Stephen Crane Nominee Award from the University of Freiburg and the town of Badenweiler for her thesis: "Performing Heritage: Narrating Identity in Novels of the Native American Renaissance."

DAVID SAAB (MULHOUSE): "KAJLIL GIBRAN AND THE "RIGHT WAY": REPRESENTATIONS OF STYLISTIC ANALYSIS."

The painter and poet Kahlil Gibran (1883-1931) represents an interesting case for stylistic analysis. People are puzzled as to why Gibran's work has enjoyed such favor among the public and such staying power. Indeed, he remains very well-known and his work is still in print one hundred years after its initial publication. Yet, literary scholars have never included Gibran's work in any anthology of English-language poetry, and many people falsely believe that he wrote solely in Arabic and was only subsequently translated into English.

My presentation argues that there is an explanation for this paradox in the specific approach of how literary researchers have analyzed Gibran's work. His critics usually adopt a biographical approach, in which they first consider his life and social milieu, then the effects on his work, which is followed by his works' major themes. In contrast, I will analyze one of Gibran's poems not only from a context-based approach, but from a perspective that includes three levels of analysis (lexical, syntactical, rhetorical), starting from the internal and working towards the external. As I shall show, Gibran compels his critics to betray their own experience, what is in their eyes that I call the right way of analysis—which may help us come to a better understanding of the paradox of Gibran's staying power. I will thus adopt an approach based on the text itself in line with current strands of thinking in New Formalism.

Proceeding with both a textually based analysis and a contextually-based analysis, we will observe how Gibran and his work represent an interesting study for stylistics.

BIO:

David Saab is a PhD candidate at the University of Upper Alsace, Mulhouse. He has a Master 2 from the University of Upper Brittany, Rennes 2, and a Bachelor of Arts in English and Religion, Oberlin College, Oberlin Ohio.

REZIKA SACI (MULHOUSE): "POETRY AND POLITICAL ACTIVISM IN *THE DUTCHMAN* BY AMIRI BARAKA AND *CITIZEN: AN AMERICAN LYRIC* BY CLAUDIA RANKINE."

My paper will discuss the role of poetry and art in solving political issues in two literary works by Amiri Baraka and Claudia Rankine. The main focus will be on *The Dutchman* and on *Citizen: An American Lyric*. I will explore how these post-modern writers deal with the issue of segregation in the United States. Baraka, for his part, is a black activist; he was at the head of the Black Arts movements during the 1960's. His main struggle is the awakening of the Black community against the dangers of being oppressed not merely by the oppressor but by their own inner feelings of inferiority. Rankine's poetry in turn denounces facts and realities of recent history by referring to different racist situations Black Americans are facing daily. She mainly uses well-known personages to demonstrate that acts of racism can even touch privileged celebrities. Both writers refer to situations of racism inside public

transportation, a situation reminiscent of Rosa Parks' arrest, which was a turning point in Black American history. The case is expressed differently by the two writer activists, but the aim of their writing is the same, just as the cause remains the same, either in the 1960's or nowadays. Indeed, both activists witnessed historical events that pushed them to react and write in order to awaken the Black opinion. This paper will try to study how their writings reflect on political commitments. How are they involved in different movements? How do they address racism's inescapability and misperception across class lines in America in the past and today?

BIO:

Rezika Saci obtained her Bachelor of Arts in English Literature and Civilization from the Faculty of Letters and Languages, University of Tizi-Ouzou, Algeria. She is currently an MA2 student in English at the University of Haute Alsace, Mulhouse. Her Master's thesis is entitled "Art, Poetry and Political Activism, by Amiri Baraka and Claudia Rankine."

FATLUM SADIKU (FREIBURG): "CORPUS-SHMORPUS: A CORPUS ANALYSIS OF SHM-REDUPLICATION."

Shm-reduplication is a minor, but productive word formation process and a derogatory rhetorical discourse strategy. Its historical origin can be traced back to late 19th and early 20th century Yiddish-English language contact in the United States, where it has been said to have become more common in recent decades. Yet, a study of actual usage drawing on corpus data has so far been missing. To fill this gap, this research compiles data on *shm*-reduplication from three mega-corpora (COCA, COHA and GloWbE). It shows that this phenomenon is productive and, while governed by some clear constraints (mostly phonotactic), shows a considerable degree of variation and creativity. The paper also shows that *shm*-reduplication is becoming more widely used, even spreading globally across varieties of English.

BIO:

Fatum Sadiku (*1991) is a student of English Linguistics and Computer Science at the University of Freiburg and a research assistant at the Chair for English Linguistics of the University of Freiburg where he works with Prof. Christian Mair. His academic interests include cognitive syntax, psycholinguistics, corpus linguistics, and computer linguistics.

IDA SCHOBER (FREIBURG): "IN SPACE, NO ONE CAN HEAR YOU SCREAM": SILENCED WOMEN IN *ALIEN* (1979) AND *AVATAR* (2009)."

"ASH. I was following a direct order. Remember.

RIPLEY. While Dallas and Kane are off the ship, I'm Senior Officer.

ASH. Yes, of course – I forgot."

In my paper I will illustrate women's struggle to be heard and the shortcomings of second- and third-wave feminism respectively, by looking at *Alien* and contrasting it with *Avatar*. I will analyze gender insubordination of male characters in both films disrespecting the

professional authority of women, despite the women being senior and more experienced. Additional focus will be put upon the deficits of third wave feminism for professional women and the anxieties it brings, one of those deficits being the so-called 'glass ceiling,' which prevents women from rising up too high in the corporate ladder, and also weeds out non-white and non-heterosexual women. I will rely upon Laura Mulvey's theory of the male gaze and Judith Butler's approach to deconstructing gender norms. I analyze the cinematography in several scenes of *Alien*, and stress the importance of representation with the help of statistics concerning women working in the fields of film and science.

BIO:

Ida Marie Schober is a Master's student at the Albert-Ludwigs-Universität Freiburg, Germany. She holds a B.A. in English and American Studies with a minor in Scandinavian Studies from the Albert-Ludwigs-Universität Freiburg, Germany. Her current research projects include the representation of female robots in contemporary science fiction films, and restriction of women's space in young adult dystopian literature.

BETH SYMON (STRASBOURG): "GENDER MAPPING: MALE MENTORS AND FANTASIZED FEMININITY. APPROACHES TO GENDER, GENRE AND IDEOLOGY IN PHILIP PULLMAN'S HIS DARK MATERIALS."

In his transcendent trilogy *His Dark Materials*, published at the turn of the millenium, British author Philip Pullman rewrites the Biblical Fall in a coming-of-age tale which sweeps across a multitude of universes.

Naturally, such an ideologically heavy plot weighing down the shelves of children's literature was bound to cause an uproar; Pullman has since faced religious backlash and censorship despite praise on behalf of critics and world-wide audiences. Nevertheless, the author remains consistently vocal on the metaphysical idiosyncrasy of his works, and often discusses in various media his dissatisfaction with messages conveyed in fantasy and in children's fiction.

My current research theorizes the main female protagonist of the trilogy, Lyra, as the bearer of Pullman's ideology, evocative not only of his notorious secularism, but also of his literary criticism. Studying Lyra's ambiguous position at the crossroads of gender and genre, I analyze the implications of such an intertextual and ideological construction.

This particular paper shall question Pullman's treatment of gender in the backdrop of Lyra's girlhood, through the scope of gender mapping: how Lyra navigates through her restricted hometown and which literary archetypes are embodied by the guardians who propel her through the plot. In doing so, this study not only reveals how Pullman composes an intertextual interplay of genres, it should also question the author's attempts to distance himself from his Oxonian predecessors.

Furthermore, I examine the folkloric and fairy tale elements from which Pullman draws, revealing a notably conservative portrayal of gender which is nonetheless enhanced by his use of mythological and metanarrative frames, ultimately serving secularist dynamics. The aim of this analysis is therefore to take a significantly critical stance towards the undermining of traditional literary codes within the trilogy, whilst questioning the ideological constraints in Philip Pullman's storytelling.

BIO:

Beth Symon grew up in the English county of Kent before moving to France at the age of ten. After a bachelor's degree in Anglophone studies at the University of Limoges, she moved to Strasbourg to pursue studies in English literature under a master's degree. Currently, she is focusing on the works of Philip Pullman. She wishes to continue further research in the coming years, into the postmodern rise of atheist fiction.

SERGEY VEDERNIKOV (FREIBURG): “WHEN DISASTER STRIKES – ON THE ROLE OF CHURCH IN RELIEF EFFORTS.”

In the aftermath of disasters, particularly natural disasters, people try to cope with them through various systems of sense-making. For instance, conservative commentators in the US called Hurricane Katrina of 2005 a tribulation, referring to the Book of Revelation. Others ask why God, who is forgiving and loving, would do such a thing. Disasters test people's faith – some are drawn closer to God, some start doubting religious doctrines and even God's existence.

Hurricane Katrina tested people's faith to the limit. The disaster brought destruction and hundreds of deaths. Religious establishments were also destroyed or heavily damaged. Still, many religious organizations became active participants in the recovery process, doing their best to compensate for the inadequate responses of local, state, and federal governments. During the first weeks after the disaster, churches served as relief centers for the victims. Churches and faith-based groups from across the country raised millions of dollars and brought in thousands of volunteers to help rebuild the city (Gilbert and Bloom, *UMC.org*, 21.8.2015). In this paper I want to address the question of religious organizations and faith groups' role in rescue and relief efforts, i.e. their ability to mobilize and dispatch resources, both human and financial, in the disaster aftermath.

The research is based on a variety of resources, ranging from church reports, media articles, blogs to photographs published on social media.

BIO:

Sergey Vedernikov is a PhD candidate at the University of Freiburg. He received a B.A. degree in Linguistics from The Vologda State University, Russia and the M.A. in British and North American Cultural Studies from the University of Freiburg. His current research involves study of natural disasters' rhetoric, how they impact culture and what narratives are evoked in their aftermath.

The EUCOR would like to thank for their support:

